

THE TALKING MACHINE REVIEW

No. 3 April 1970



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THIS, undoubtedly one of the most unique pictures in the world, shows Mr. Edison throwing over the first "strike" in the base-ball game which constituted part of the programme of the Edison Field Day, recently held. The camera shows that the inventor entered into the spirit of the occasion with the same vigour which has always characterised his actions.

A**B**

Steve Walker

The name Jay Whidden was first put before the British public in 1912. Previous to this, Jay, born in Livingstone, Montana, U.S.A., had been half of a violin-piano ragtime duet with Con Conrad, late famous as a songwriter. They had played the Chicago "rathskellers" or lower-grade night clubs; desperate for a glimpse of the 'big time', they obtained an engagement at the Majestic Theatre in Chicago by the simple ruse of pretending to be another act! Fortunately they were a success, and were 'discovered' by a critic of the day, one Ashton Steevens, who wrote of them :

"They must have been first rate fellows in a ninth-rate place there's a genius in these boysbringing to vaudeville something new and something fine".

Jay Whidden had arrived.

Their English debut in 1912 was at the Empire Theatre, Leicester Square, London, where they appeared in the ragtime revue "Everybody's Doing It" for the then enormous salary of £200 per week (come to think of it, it's still enormous!) Following the close of the revue, Jay worked for the next few years on the music halls, being billed until at least in 1923 as "The Versatile Violinist", Entertainer and Composer In New Songs and Compositions."

His next move came in 1925, when, out of the blue almost, he was appointed leader of the band at the exclusive Metropole Hotel in London; the move created a great stir in musical circles. The Metropole will always be remembered for its famous cabaret shows Carl Hyson's "Midnight Follies", and as resident orchestra, Jay's band became an integral part of these spectacles. The first ever broadcast of a live cabaret by the B.B.C. was from the Metropole, on January 15, 1925, and Jay may have broadcast with the show then; if so, it marks his debut on the air. His first recording session was to follow with the Columbia Graphophone Company on March 11, 1926.

The records show the band to be a fine one, despite the handicap of Columbia's frequent excursions into Wigmore Hall, which they often used as a recording studio at this time; the 'swimming bath' results were labelled 'Recorded in a Public Hall'. Jay handled all vocal work himself, but was not averse to letting his sidemen show what they could do, as in the famous HANGING AROUND (Col. 4448), one of the hottest records in the Columbia lists at this time. Occasionally, the sessions were graced by the addition of Britain's only dance harpist, Mario Lorenzi.

Things went fast and well for Jay, so much so that by January, 1927, he could take a full-page spread in the MELODY MAKER to advertise a "how-it's-done" service for aspiring band leaders, evoking the following comment from the editors:

"Keen interest is being displayed in Jay Whidden's new enterprise, of which a preliminary announcement is published herein. We are able to say that Al. Davidson is in co-operation with him in the service, and with two such men together one can easily forecast a great success."

"Less than twelve months ago Jay was unknown in dance musicians' circles. To-day his name is a household word. Admirers who wish to know "How it is done" and to emulate his example are apparently to be instructed. Such instruction is not to be assessed in terms of mere cash."

(Davidson was a band agent and manager of such bands as the Omega Collegians and his own New Claribel Band).

The Follies closed for rehearsal of a new cabaret in February, 1927, and the band embarked on a tour of the provinces, getting as far as Sheffield at least. The show re-opened, starring Elsa MacFarlane, on March 14, 1927, with Jay and his Band in attendance. Jay himself was a tremendous draw, being possessed of reputedly one of the finest physiques in the country; and enthusiastic keep-fit expert, he would conduct the band with his back to it. All of his musicians remember him as a strict "teetotaler", and the only blemish on his otherwise perfect frame was that the tips of his fingers on his left hand were missing, having been amputated by his father with the aid of a jack knife to arrest frostbite, contracted when he was a boy in Montana. He played his genuine Lupot violin excellently, however (made in 1923 and then) worth £600.

He took his Midnight Follies Band into the pit of the "Blue Skies" revue later in that year, and by October was running no less than three bands - The Midnight Follies Band (by now no longer at the Metropole), a band at the Metropole Hotel, Brighton, and his latest outfit at the Carlton Hotel in London's Haymarket. This latter signified that Jay had landed himself a veritable plum in dance band jobs in a hotel that made a speciality of catering for the crowned heads of Europe; the band was a smaller one than usual, but was composed of the best men in London. A disappointing test session for H.M.V. followed (the MELODY MAKER jumped the gun in its December, 1927 issue by proclaiming to all and sundry that Jay Whidden and his Orchestra were shortly to appear on HMV records), and the band was enlarged early in 1928 ready for a Metropole Record Company session (no relation to the hotels!). Personnel changes came in August, just in time for the commencement of a recording contract with the Crystalate Company.

The records for 10" Imperial and 7" Victory are at once exciting and disappointing. The band had reached its pinnacle, and due to the practice of using the brass section muted in the hotel which was carried on into the recording studio, the band achieved a pleasing "clipped" sound that no other band could equal; graced as it was by Max Goldberg (trumpet) and Tony Thorpe (trombone), two of Britain's greatest virtuosi, it seemed that the band could not miss. Yet it was unfortunate that one of the finest bands in the country should suffer at the hands of a Company whose idea of electrical recording varied from an echo to rival that of Columbia to a claustrophobic studio which smothered the band, and whose surfaces were sacrificed for economy. Nevertheless Jay's band comes over to us with fine style and polish, and one of the most novel ideas of Jay's arrangers was to start a number with a full chorus of surging hot trumpet either by Goldberg or his later replacement, Norman Payne. The Victory records were often no more than cut down versions of the Imperials, but some titles on Victor were never recorded on the ten-inch make, and leave us wondering at both what the band could have done in greater time and also at the logic of the Company that made a habit of backing its dance sides with such gems as "Bajaderentanz I aus der Oper 'Feramors'!"

Jay by this time had well and truly settled in England, with an elegant house in Hendon, where he lived with his wife Maude, Airedale dog and Buick saloon! The band was popular as never before, as this quote from the November, 1928 issue of RHYTHM testifies:

"Jay Whidden appeared at the Palais de Danse, Derby, on October 24 with his famous Carlton Hotel Orchestra. The tremendous ovation accorded to the band is tribute to Whidden's popularity. They were given a wonderful reception, and it is a very significant fact that the band played from 9 p.m. to 3.30 a.m. almost without a break."

1929 brought further fame and a regular broadcasting spot; by July of that year, for example, "Jay Whidden and his Carlton Hotel Orchestra" was broadcasting every Friday, being introduced by the leader with a cheery Hello, Folks!" A feature of the

programmes was Jay's violin solos of waltzes, accompanied only by piano and 'cello'; unknown to the thousands of listeners, these solos were to enable the rest of the band to go off in search of liquid refreshment!

In September, and October, 1929, the band underwent heavy personnel changes, the entire sax section changing in September. George Scott-Wood, then darling of the MELODY MAKER and RHYTHM by virtue of his hot arrangements, joined the band in October together with Jock Jacobson (drums), and became pianist and principal arranger. One Ken Warner, a saxophonist doubling violin, left at this time but does not seem to have been a regular member of the band. Duncan Whyte (trumpet) probably arrived at the time of the September/October reshuffles, as Vic Andrews (banjo) might, but this is only conjecture at any rate, the band had sorted itself out by 1930 in time for a session at Decca in April.

By the first half of 1931, George Senior (string bass) had replaced George Gibbs, and the latter's departure marked the leave of Jay's longest - serving musician. Jimmy Goss returned to the fold at this time, on alto sax, and having finished up at the Carlton Hotel for the summer the week previously, on July 27, 1931, Jay Whidden crashed back into the world of stage shows.

"PRINCE OF SHOWMEN RETURNS TO VAUDEVILLE"

proclaimed RHYTHM, and went on to give the band a glowing write-up; as Julian Vedey, Jay's ex-drummer was editor at this time, this account is perhaps not altogether unbiased, but there is no doubt that the band was very well received.

Everything was not peaches, however, and the circumstances of Jay's dismissal from the Carlton in late 1931 are somewhat vague. On October 16th, 1931, he left England for Hollywood and a 'holiday', but there were signs he was wanting to return home; it may be significant that no return date was fixed. The band was left under the direction of George Scott-Wood, but by the 31st of the same month there was no band left to direct! Max Goldberg, by now able to watch the break-up from the safety of the Ambrose Orchestra (which he had joined in August, 1931) recalls it vividly. He remembers that one night at the Hotel, Arthur Niblo, Jay's second trumpet, was fed up with the dance music profession in general and that night's work in particular. He took up his open (i.e. un-muted) trumpet, and, not content with this defiance of Hotel ruling, proceeded to blow it into the General Manager's ear, with the result that the band got thrown out "on its ear" and promptly broke up! Already feeling homesick and having no band to go back to, it is not surprising that Jay decided to stay in America.

By January, 1932, Jay had opened in America with a band of indeterminate personnel called his "London Band"; whether in fact this band was composed of English musicians, however, is a matter of doubt. He bought a ranch in Hollywood and became connected with the R.K.O. film studios in November, 1932, and appeared with his band in several films; by February of the following year he was Broadcasting M.D. for the Packhard Motor Company, so he was by no means inactive. In June, 1933 he and his London Band were playing in the Roosevelt Hotel in Hollywood, but by October Jay opened with a new band in the Biltmore Hotel in Los Angeles, and had a session there for American Brunswick with a personnel that included the Cherokee Indian pianist, Carl Fischer. In March, 1934, he appeared in the film "Dancing Lady" with Joan Crawford, but in a purely acting capacity. In a front page story in the MELODY MAKER for March 17, 1934. it was reported, surprisingly, that he had been fined \$1000 by the American Federation of Musicians for paying his men below scale when he in fact was receiving above the normal rate. He paid the fine, in any event. It is believed that during the next

few years he devoted a lot of his time to ranching, but in 1938 he played yet another surprise card - in Australia!

He opened at the St. Kilda Palais de Danse, Melbourne, in February, 1938, but surprisingly only as a "front-man" - most of the band were members of the resident orchestra at the Palais and stayed on under Jay's baton. From February 28th to May 31st, 1939, the band was taken over by Roy Fox for his ill-fated tour of Australia, but Jay made a triumphant return to his old stamping-ground after the expiration of Fox's contract and once more became a huge success. Bob Gibson, one of Jay's men said of him :

"..... it was a pleasure to work with him. He brought a fine library of good American arrangements with him to Melbourne and these formed the basis of our swing/sweet style which made our band so popular. Jay played the violin now and again, mainly in waltzes, and I used to help him out in duets as the violin was one of my instruments. He attracted a sophisticated audience and gave them excellent value at all times. It was probably the heyday of the dancing era in Australia and Jay certainly made his mark."

Late in 1940 he returned to the USA to become Entertainments Officer of a large aircraft factory; but nothing more is known of Jay from then until his death, it is believed in Los Angeles, on February 17th, 1968.

(A discography of Jay Whidden will appear in our next issue)

The personnels of the picture printed on page 66 are:-

A Jay. Whidden's Original Carlton Hotel Band in December, 1927.

(left to right). Jay Langer, George Gibbs, Dave Roberts, Bert Read, Al Shaw, Jay Whidden, Julian Vedey (drums), Arthur Niblo (tpt), Bill Mulraney.

B. Jay Whidden's Carlton Hotel Band, early 1928.

The band as before but with new additions including possibly George Leslie, second from right.

EDITORIAL

We hope that the appearance of The Talking Machine Review will not habitually be later than the date on the front cover, which is the "dateline" that we should have liked to achieve! However, since the appearance of No. 2 we have been flooded-out with correspondence and enquiries to an even greater degree, which although very gratifying, places a strain on your Editor's limited evening hours. With temporary, but very attractive, assistance we are trying to catch up with correspondence and other outstanding items. Usually, receipts for subscriptions will be included with the magazine following.

We have begun the printing of Mr. Karlo Adrian's magnificent listing of the records of the Edison Bell Company from 1911. Mr. Adrian must be congratulated on his determination and hard work which has produced such a monumental work covering thousands and thousands of records. We have decided to issue it in instalments of the same page size as this magazine and distribute it as supplements to subscribers to The Talking Machine Review. The listing will commence with the Winner records, then progress through the Velvet Face, Radio, Electron to the "W" series of the 1930's. We shall begin distributing the first section with the next issue of the magazine.

The Talking Machine Review is a magazine for those interested in the history of recording on cylinder or discs. It is a magazine for collectors by collectors, depending upon YOUR articles for its continuance. So pens and typewriters into action!!! We shall be pleased to receive articles short or long about your favourite topic or "pet hate", (so long as you respect the laws of copyright and libel!!!!) If English is not your language, we are quite happy to help you secretly, if you feel you need it.

OUR ILLUSTRATIONS

To pass information to dealers in its products, the Edison Company published the Edison Phonograph monthly, which besides advising them of the latest products and developments, carried news of what dealers were doing to promote sales, pictures and stories of the artists, as well as items of general interest in the realm of the Edison Company. There was an American version and a British. During July, 1912, the Edison employees in New Jersey held a Field Day, the result of which was the appearance later that year of our front-page picture. To coincide with our review of the Sousa Discography, we print a copy of the programme of the Sousa Band Concert in the Covent Garden Theatre, in London, in 1901. We assume that this was typical of other programmes played during the itinerary. The original leaflet was loaned by Mr. M. Harris. The other illustrations ally with articles in this issue, except the Edison leaflet showing the adaption of a Gem phonograph to play four-minute cylinders. We are grateful to Mr. Edward Broad who loaned the original.

Rolf Winner Succès

Björn Englund

The greatest showman in Scandinavia during the 1920's was undoubtedly the Swedish cabaret singer, composer, theatrical producer and music publisher Ernst Rolf. His annual shows were perhaps the nearest to Ziegfeld's a small country in Northern Europe could ever hope to achieve. He was also a prolific recording artist, making close to 800 titles between 1910 and 1932, when he committed suicide - the Depression had no place for his luxurious revues !

He is also important in that he founded the first independent Swedish label. In 1918 he had bought a large share in the British Winner company and had set up a pressing plant just outside Stockholm. In August and September of that year and in March and April 1919 he and other Swedish artists recorded more than a hundred sides in London. The masters were brought to Sweden and issued on the light-green Rolf Winner Succès label with a very fragile-looking Phoenix bird, which was Rolf's trade mark ever since his debut at a cabaret of that name. (The bird was drawn by Einar Nerman, who may be familiar to the British readers of this magazine).

The label is shown on page 79. In addition to the issues in his own 200 and 500 series, Rolf also pressed several regular Winner issues with his RWS label. The following are listed in his 1920 catalogue, but there may well be others :

2180, 2399, 2305, 2177, 2441, 3125, 2986, 2795, 2303, 3104, 3052, 3113, 3179, 2116, 3211, 2990, 3187, 3178, 3077, 2433, 3213, 2578, 3143, 2115, 2054, 2386, 3003, 2589, 2022, 3153, 3149, 3153.

In the autumn of 1919 he brought up a couple of recording engineers from Germany and started making many recordings in his home outside Stockholm. These were issued in the light-blue 771-820 series and since he had broken with Winner at this time, his label was now known simply as "Rolf Succès". However, the company made no profit (it is reported that he lost 120,000 kroner on this venture) and he had to sell out to the newly formed Skandia Record Company in 1921, which in its turn was taken over by Odeon two years later.

The record illustrated was recorded by a British band but probably never issued in the regular Winner series. By the way, what is the correct playing speed of

Winner recordings?. About 82 r.p.m. seems to give the correct pitch. (I have usually taken 80 r.p.m. as the speed for Winners, and seem to recall having seen this speed quoted in their leaflets - Editor.)

Howard Jacobs

Winthrop Wetherbee

I used to be a great admirer of the saxophonist Howard Jacobs especially when he played in my part of the world during the years 1918-1922. I had occasion to look him up recently and found him to be 75, in poor health, in financial difficulties, unhappy and discouraged.

As you may know, he together with pianist Carroll Gibbons conducted the "Orpheans" at the Savoy in London in the '20s, and he played with and led other bands at the Berkeley and Grosvenor House until the late '30s.

Coming back to London from an Australian tour in 1937 or 1938 he found that his entire collection of his own records had been stolen from his flat. He never recovered it.

He is now anxious to obtain some of these recordings, and I am equally so to help him. If readers of this magazine could send tape recordings of Howard Jacobs items on loan to Mr. Bayly, or the records themselves on loan, he is prepared to copy them off on to a Philips cassette recorder and send a composite tape to me, which I shall then be able to play to Mr. Jacobs.

A picture of Howard Jacobs appears on page 92.

As nearly as I can put together a rambling and disconnected story with many irrelevant interpolations, he arrived in England in 1922 and played first at the Berkeley. He seems to have been associated more with this than with the Savoy, although as he remembers it he played briefly at the latter in the early '20s, and later organised the "New" Savoy Orpheans, who were billed as such. There seems to have been a break of some sort between him and Carroll Gibbons, and he is unclear about details and dates. He played briefly at a number of night spots such as the Café Anglais and the Café de Paris.

To pin him down to specific records he made was impossible but he has lent me a book of press clippings, and I glean the following from these:

All Columbia records.

Solos - FB 1260 Down in the forest/At Dawning

FB 1344 Ah! Sweet Mystery Of Life/Canzonetta

FB 1410 Schon Rosmarin/Liebesfreud (Love's Joy)

FB 1442 I Love The Moon/From The Land Of Sky-blue Water

FB 1770 Solitude/Christopher Robin Is Saying His Prayers

Howard Jacobs and his Orchestra for Dancing -

CB 657 Trouble In Paradise/Let The Rest Of The World Go Drifting By.

CB 718 La Veeda/Liebestraum

DB 1145 Titles not given

FB 1833 Foxtrots in tempo/Waltzes in tempo

FB 1834 It's the natural thing To Do/Sympathy

FB 1899 Once In A While/Silver Sails On Moonlit Waters

FB 1914 I Hit A New High/Thanks For The Memory

FB 1945 Lambeth Walk/Love Me My Loved One

FB 1953 It's Wonderful/Serenade To The Stars

(Editorial interjection in January, 1977. Unfortunately, Dr. Wetherbee has since died, so we have no link with Howard Jacobs.)

There may have been others for I see reference that the following tunes were recorded: "Sweet and Lovely, There's A Time and Place For Everything, Nola, Who Am I? H.J. thinks he may have recorded his signature tune "Caprice Viennois". A note mentions his being at Claridges in 1930, another being with the "Orpheans" in 1931 and apparently until some time in 1934. I would hesitate to consider an "Orphean" recording a Jacobs one unless so labelled, or unless his saxophone was unmistakeably Jacobs - a golden singing tone of great clarity and brilliance. He used to put a sponger in the bell of his instrument saying that it killed some of the "rasp" that is present in so much saxophone playing.

His scrapbooks show that he toured in Australia and New Zealand in 1937 and/or 1938, on which he gave a number of concerts at which he played solos. His band was assembled in Australia from local musicians. They broadcast, but do not seem to have recorded. Presumably he played with the "Orpheans" while Carroll Gibbons was conductor, but I cannot be sure which records he might play on. He also played with them after Gibbons left.

As I recall his playing, it was as a lyric and melodic singer and the instrument was not something to be honked, squeaked or clowned with. He never forgot there was a melody, and never lost it whatever the embellishment.

I am sorry that I appear vague, but I am delighted at the prospect of obtaining some assistance and hope that readers will reward my desire to let Howard Jacobs again hear his playing of former days.

Corrigienda

Björn Englund

Referring to my article on page 55

It was the Polyphon Musikwerke which took over Deutsche Grammophon in 1917 (or 1918?) and it was the Polyphon label which continued the Scandinavian H.M.V. numbering system. In fact, the Polyphon label only was used in the Scandinavian countries from 1920 to 1932 when it was replaced by the Polydor in Norway, Sweden and Finland. The Polyphon label was kept in Denmark where it exists today! Fortunately the recording ledgers for Danish Polyphon still exist and have been copied on to microfilm by the Nationaldiskoteket. The ledgers for the Finnish, Swedish and Norwegian recordings have apparently been lost long ago.

I'd like to make some additions to my H.M.V. article. The highest 78 r.p.m. issue in the X series seems to be X8601 from 1956 - higher numbers are 45 r.p.m. discs only. Additionally, I've found a few pre-1915 Scandinavian H.M.V. recordings on the illegal Opera label (a Deutsche Grammophon product) from the early 1920's using the original H.M.V. catalogue numbers. Also, I've found some Scandinavian H.M.V. issues pressed in Riga! They probably date from the 1915-16 period when the Hayes factory would have faced difficulties, owing to the war, in pressing and supplying all foreign issues.

BOOKS REVIEW

E.B.

CATALOGUE AND BOOK REVIEWS

by Ernie Bayly

Reprints by Allen Koenigsberg 1532, Ocean Avenue, Brooklyn, New York 11230, U.S.A.

(1) 1900 Eldridge Johnson 'Improved Gram-O-Phone' price \$ 3.50

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| (2) 1902 Berliner Gram-O-Phones and Sundries | price \$ 3.25 |
| (3) 1909 Victor Catalog. | price \$ 3.95 |

(if all three ordered at the same time, set price \$9.95) (all prices include postage)

The Victor and R.C.A. groups have always appeared to me to be impersonal, so the name of Emile Berliner, who brought the recorded disc to the general public, is scarcely known by that public. Possibly, if the R.C.A. Company has an educational information office, the work of Berliner may be circulated to appropriate enquirers. In the main it is left to enthusiasts of various aspects of 'the talking machine' to recall his work.

One such enthusiast is Allen Koenigsberg, who is well-known to readers of this magazine because of his high-class reprints of early catalogs and his recent book on Edison wax cylinders.

The reprints under review maintain the high standards of those published previously. Each is on good quality paper and well printed.

The Eldridge Johnson 1900 'Improved Gram-O-Phone' catalog opens with the announcements "Imagine Sousa's Band of fifty pieces condensed into a box a foot square, and you have our Improved Indestructible Disk Talking Machine". The gramophone had not quite become 'The Victor' but had already captured the imagination of the disc-buying public. To combine it with another popular phenomenon must have seemed like achieving the impossible at the time.

We see the famous "His Master's Voice" picture - which had not yet become a trademark. Among the gramophones depicted, two hand-cranked models are relegated to the category of "toy". There is a model very similar to the "trade Mark" as well as some which were a little more elaborate, including one with a 56-inch brass horn. The latest sound box was the 'improved Exhibition'. Other accessories are depicted - record cases, horns, needle boxes, etc. Approximately half of the catalog is devoted to the records available, which included a sizable proportion played by Sousa's band, or such eminent soloists as Herbert L. Clarke, Simone Mantia, Arthur Pryor accompanied by Sousa's band. There were solo records by other instrumentalists in other fields. Of the vocalists are included the names of Arthur Collins, Harry MacDonough, Edward M. Favor, the Haydn Quartet and W.F. Hooley.

The name Berliner was retained as the company name in Canada much longer than in U.S.A. Berliner's son went there to supervise the company's activities. The "Berliner Gram-O-Phone and Sundries" catalogue was for 1902. Progress had been made in the intervening years since the previous catalogue. Hand-cranked models had gone. Only one vertical-wind gramophone is shown, and other models include one with two springs. All models can play ten inch records. Also advertised is the new Berliner Automatic Soundbox with a larger mica diaphragm and the "Automatic Tripod Spring" which held the diaphragm tight against the washers. Among the accessories is an unusual Hearing Tube Attachment to enable up to six people to listen on stethoscope ear-pieces.

The 1909 Victor Catalog has a very pretty cover with the trade mark in full colour. There are testimonials from several operatic singers whose portraits are shown. A great feature is made of the tapering tone arm. Purchasers had the choice of gramophones with metal or wooden horns, from a single spring Junior Model at \$10 to a gold plated Model VI with triple springs at \$100. There is an internal horn table model, some internal horn console Victrolas and an Auxetophone. There are accessories, and the catalog ends with a statement from Caruso (complete with autograph) assuring his

readers that he has recorded only for the Victor (and Gramophone) Company since 1903. The "Concert" soundbox of this catalog appears to be the "Automatic" of the previous one and there is an entirely new "Exhibition" Model with a far greater diaphragm.

Taken as a set, these three catalogs show the history of the Berliner/Victor Company of that period and the rapid strides which it was making.

Once more this magazine is able to fully recommend readers to purchase a set of catalogs published by Mr. Koenigsberg.

THE SOUSA BAND: A DISCOGRAPHY

by James R. Smart, Music Division ~~Reference~~ Department,

U.S. Library Of Congress, Washington.

The band of John Philip Sousa was enormously popular throughout its long career during which it toured extensively impressing the millions who heard it. Having been founded in an age when other touring concert bands were known, it was able to beat its rivals because of the dynamic leadership of Sousa himself, his compositions and the great soloists whom he attracted.

Thus it was not surprising that well over a thousand recordings are listed by Mr. Smart in his discography, which includes a section for recordings by the United States Marine Band between c. 1890 and September, 1892 (for Columbia) during the period when Sousa was its conductor.

Mr. Smart clearly indicates which recordings Sousa actually conducted because for the most part he left his assistants to conduct in the recording studio, although most record purchasers did not realise this. The recordings of each company are listed separately and in the early part we read of such cylinder-making companies as New Jersey, Chicago Talking Machine, D.E. Boswell, before coming on to the well-known makes of Berliner, Columbia, Edison and Victor.

The majority of the recordings by Sousa's band were for the Victor Company, totalling many hundreds. Those for Edison (36) were made during the short period 7th August 1909 to c. August 1910, which may surprise many readers. Fortunately many were 'brought forward' on to Blue Amberol cylinders, even though some were in the later series less commonly found.

Under each company's output, the recordings are listed alphabetically by the title of composition, which, especially among the large number of Victor recordings, is the easiest way to make quick reference and enables the researcher to see at a glance how many times a composition was recorded and at what interval between.

An appendix gives us the chronological list of Victor recordings. Two indexes show, respectively, the names of the soloists and the records upon which they may be heard; the composers and the records upon which their works may be heard.

Besides being an invaluable document for the Sousa enthusiast, this book contains information for those interested in the history of recording - especially the section dealing with the obscure early makes of cylinders. The information will also fascinate those not interested in recording history because it is written so lucidly, making us realise what confronted performers in those early days.

The book has 123 pages (7" x 10 $\frac{1}{4}$ ") and is very well printed. Although it has a "paper" cover, internally it is properly stitched in sections so will not fall apart if the book is opened too widely and can be rebound in a stiff cover if the purchaser wishes to make it conform to others in his library. The price is an extremely modest \$1.50, making it the best value for money to be seen for many a long day, but even had it been expensive, Mr. Smart's work would still have been value for money. I can thoroughly recommend this

book. It may be obtained from The Superintendent of Documents, Government Printing Office, Washington D.C. 20402 U. S. A.

COLLECTORS' CATALOG 1969. Compiled by Raffaele Borretti.

Listing limited issues and small labels.

It must be made clear at the outset that this publication is confined to recordings of jazz.

It seems to me that lovers of the older styles of jazz music have always been more interested in recording-dates, personnels of the bands performing, matrix numbers, etc. than those interested in other types of music. Similarly, there seem to have been more reissues on to long play records of jazz music than other types, but frequently by 'companies' having limited distribution.


We have seen many such companies come and go, presumably having been sponsored by an enthusiast unable to break into the 'big time' for various reasons. Possibly the most spectacular of these was 'Jolly Roger', which not only pirated material from Victor and U.S. Columbia, but (until they realised it) actually had them to press-off their own material which had been copied illicitly!!

We no longer raise our eyebrows when we see something familiar from a well-established company appearing upon a make of record of which we have never previously heard. The 'Jolly Roger' days are gone, for many 'small' makes pay their royalties honestly, but it remains a jungle of mushrooms. Dr. Borretti has patiently sifted through such makes as Caete, Caracol, Confidential, F.D.C., Melodeon, Natchez, Palm Club et alia. Under each make he lists, as far as anyone could be able, the records available the titles on each and the original 78 r.p.m. issue where known (which seems to be the majority).


Where possible, a cross-reference shows if something is also available on another l.p. record, including sometimes a comment on which is the better pressing or remastering. I would assume such comments depend upon whether Dr. Borretti has been able to listen to the records. We concede that it would be an impossible task to attempt to hear them all. It would cost the author too much in time and money! Readers are warned that they should consult the catalogues of the major companies, for some items are available there often at a cheaper price. This itself can be difficult in these times when it seems that many items originally mono 78 r.p.m. discs are now being deleted in favour of 'reprocessed stereo'. No wonder some collectors feel they are satisfied with what records they have without becoming further involved with yet newer processes.

We must be grateful to Raffaele Borretti for leading us through the small-label jungle so ably, adding for good measure a listing of the Australian 'Swaggie' which must surely be the longest-lived of them all. Omitted are some which are easily available and which issue catalogues, such as, Arhoolie, Blues Classic, Euphonic, Origin, Saydisc, 77, and V.J.M.


"Collectors' Catalogue 1969" costs \$2.00 or Italian Lire 1250, and is available from Collector, C.P.394, Cosenza, Italy. We are happy to place it on our list of publications which we thoroughly recommend those interested in current re-issues of jazz records to buy.



SOLJA & HIS BAND.



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Garden
Theatre.**



COVENT

GARDEN



THEATRE.

Lessee: Mr. Frank Rendle.

Managers: Messrs. Rendle & Forsyth.

GRAND CONCERT BY

SOUSA AND HIS BAND.

JOHN PHILIP SOUSA, Conductor.

Miss MAUD REESE-DAVIES, Soprano.

Miss DOROTHY HOVLE, Violiniste.

Mr. ARTHUR PRYOR, Trombone.

Programme

1. Overture . . . "William Tell" . . . Rossini
2. a. Sketch . . . "Southern Jollification" . . . Kunkel
b. Bourra and Gigue "Much ado about nothing" . . . German
3. Soprano Solo . "Will you love when the lilies are dead?" . . . Sousa
Miss MAUD REESE-DAVIES.
4. Suite . . . "Maidens Three" . . . Sousa
 - a. THE COQUETTE:—
"I know a maiden-fair to see,
Take care! Take care!
She can both false and friendly be,
Beware! Beware!"
 - b. THE SUMMER GIRL:—
"O my earliest love still forgotten
With downcast eyes of dreamy blue;
Never, somehow, could I seem to cotton
To another, as I did to you."
 - c. THE DANCING GIRL:—
"Her name was Sally
In the Corps de Ballet
She represented Spring;
While exhibiting her hose
In abbreviated clothes,
A gentleman arose
And said:
"Why just look at Sally
In the Corps de Ballet
Isn't she a pretty, pretty, pretty thing,
A very pretty thing."
5. Violin Solo . . . "Cissy Dances" . . . Nachez

6. . . . "Carnival Scenes in Naples" . . . Massenet

✻ ✻ Intermission. ✻ ✻

7. Suite . . . "Three Quotations" . . . Sousa

- a. "The King of France with twenty thousand men,
Marched up a hill and then marched down again."
b. "And I, too, was born in Arcadia."
c. "Nigger in the Woodpile."

8. Trombone Solo . . . "Love Thoughts" . . . Pryor
Mr. ARTHUR PRYOR.


9. a. Caprice . . . "The Water Sprites" . . . Kunkel
b. March . . . "The Stars and Stripes Forever" . . . Sousa

10. Plantation Songs and Dances . . . Clarke

. . . BRINSMEAD PIANOFORTE . . .

Manager: Mr. PHILIP YORKE.

(Representing the Directors of the Empire Theatre, London.)



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SOUSA AND HIS BAND.

Mr. JOHN PHILIP SOUSA, Conductor.

1901.					
Oct.	4	Fri.	London, Royal Albert Hall,	- -	Evening
"	5	Sat.	" " "	- -	Matinee and Evening
"	7	Mon.	Glasgow Exhibition, to Saturday, November 2nd		
Nov.	3	Sun.	Middlesboro, Town Hall	- -	Evening at 8
"	4	Mon.	" " "	- -	Matinee at 2
"	4	"	Tynemouth, Palace	- -	Evening at 8
"	5	Tues.	Newcastle, Town Hall	- -	Mat. & Evng., 3 & 8
"	6	Wed.	Halifax, Victoria Hall	- -	" " "
"	7	Thu.	Huddersfield, Town Hall	- -	" " "
"	8	Fri.	Leeds, Victoria Hall	- -	" " "
"	9	Sat.	Liverpool, Philharmonic Hall	- -	" " "
"	11	Mon.	Southport, Cambridge Hall	- -	Matinee at 2
"	11	"	Preston, New Public Hall	- -	Evening at 8.30
"	12	Tues.	Blackpool, Winter Gardens	- -	Mat. & Evng., 3 & 8
"	13	Wed.	Sheffield, Albert Hall	- -	" " "
"	14	Thu.	Bradford, St. George's Hall	- -	" " "
"	15	Fri.	Manchester, Free Trade Hall	- -	Evening at 8
"	16	Sat.	" " "	- -	Mat. & Evng., 3 & 8
"	18	Mon.	Nottingham, Albert Hall	- -	" " "
"	19	Tues.	Wolverhampton Agricultural Hall	- -	" " "
"	20	Wed.	Birmingham, Town Hall	- -	" " "
"	21	Thu.	Oxford Town Hall	- -	Matinee at 2
"	21	"	Bath, Assembly Rooms	- -	Evening at 8.30
"	22	Fri.	Bristol, Colston Hall	- -	Mat. & Evng., 3 & 8
"	23	Sat.	London, Covent Garden	- -	Evenings at 8.30
to Dec.	7th	"	Empire Theatre	- -	Matinees at 3
Dec.	9	Mon.	" Crystal Palace	- -	Mat. & Evng., 3 & 8
"	10	Tues.	Brighton, The Dome	- -	Matinee & Evening.
"	11	Wed.	Bournemouth, Winter Gardens	- -	" "
"	12	Thur.	Cheltenham.	- -	" "
"	13	Fri.	Southampton, Philharmonic Hall	- -	" "

Sailing for America, Sat., Dec. 14th, per U.S.M.S. "Philadelphia."

Under the Sole Management of
CONCERTS AND ENTERTAINMENTS, LIMITED,
 36, GERRARD STREET, W.
MR. PHILIP YORKE, Managing Director

Our very good friend Wally Golledge has published a reprint of the catalogue issued by the New Zealand firm CHARLES BEGG of Dunedin, with branches in other important towns. As well as selling the Phonographs, Graphophones and Gramophones, the firm provided many accessories. There is an illustrated section showing horns, and while it is claimed that they add to the purity of the tone with their graceful lines, they must have added a splash of colour for we note that they were available in green, blue, red, yellow and purple. While horns of this type were seen on Columbia models, we have yet to see such colourful ones on Edison, but they must have been for one is portrayed. Of course, the more modest spun aluminium and brass horns were available. Horn stands, cranes, reproducers, soundboxes are all shown in addition to record albums, cylinder carrying cases and needles. There is an interesting item, 'Mansell's Gramophone Attachment', which, with a graduated scale for future reference, enables the weight of the soundbox to be lessened to reduce record wear. Other sundries are shown, such as horn connections and brushes to fit upon tonearms, etc. While I do not see a date on the catalogue, there is a section describing attachments to enable customers to play Mr. Edison's new Amberol Records, so we can support Mr. Golledge's estimate of December, 1909.

New Zealand was a keen country for the phonograph and early gramophone where many interesting things are still found. We are glad that Mr. Golledge has reprinted something individual to that country to widen our knowledge and interest. The reprint is excellently produced and will be a welcomed addition to a collector's bookshelf. I recommend that you purchase a copy. It costs 8s.6d. sterling or \$1.00 (U.S. or Canadian). Readers in Europe should purchase from Mr. A. Besford, 49 Blake Road, Great Yarmouth, Norfolk. Others should purchase direct from Mr. W. Golledge, 179, Hampden Terrace, Nelson, New Zealand.

THE PHONOGRAPH BREACH OF PROMISE

BASS KENNEDY

Miss Mary Orr's uncle wis coalmaister John
 She managed his mansion hoose ower at Braidloan
 But the plague o' her life was a new telephone
 'Tween the office and hoose it kep' ringing
 John's clerk wis a masher ca'd Masher McClean
 Wi' plenty o' siller though scanty o' brain
 And tae Mary a sang wi' this lovin' refrain
 He wis aye through the telephone singing

Chorus:-

Oh Mary, dear Mary, I now telephone
 My love to my sweet little fairy-
 My beautiful own, when the roses are blown
 I am going to marry you Mary.

The roses had come an' gane 'wa' twa three times
 And Moll wis he'rt seek o' his havers and rhymes
 For he wantit tae ken hoo the dollars and dimes
 Wad divide if her uncle wis deein'
 A'e day whin the masher wis howlin' his sang
 On the telephone, bachelor John cam' alang
 As the sportive refrain through the corridor rang
 An' Miss Mary gaed up the stair fleein'.

Chorus:-

John flate on Miss Mary and swore at McLean
 But laughed up his sleeve as he heard her explain;
 Then says he, "Ma braw Lassie jist lea him alane
 For your roses he'll never get smellin' "
 An' syne for sax morning's the clockmaker Dean
 Wis up at Braidloan wi' his speakin' machine
 And ilk mornin' he phonographed clever and clean
 A' the nonsense the masher wis yellin'.

Chorus:-

The masher no' seein' Moll's siller in view
 He wooed a rich widow an' mairrit her too
 Then says Uncle John - "Noo fur a hullaballoo"
 An' he aff wi' the phonograph grinnin'
 Gaed straight tae the lawyers ca'd Hunter and Hounds
 And entered an action for five thoosan' pounds
 While proving the promise the comical sounds
 Cam' aff o' the cylinders spinnin'

Chorus:-

The masher wis summoned and dully he swore
 He had never promised tae Miss Mary Orr
 "Your memory" the judge says "We'll maybe restore
 When you hear your voice singing before us"
 The jury retired and before very long
 The judge gave five thoosan' 'mid cheers frae the thrang
 And the phonograph loudly repeated the sang
 While the jurymen j'ined in the chorus.

Chorus :-

This song was sung by Mr. Kennedy on the 'Halls' in Scotland around the turn of this century. Contributed by William Gallacher.

Ernest C. Allen

There are a fair number of different types of reproducer used on cylinder Columbia machines prior to about 1906. The diaphragm may be french glass or mica and may, or may not, be held in by a threaded ring circular in shape, an O ring. It may be confusing to the collector who is new to Columbia to encounter a reproducer with the diaphragm loose or missing and with no apparent means of holding the diaphragm within the reproducer.

The Q keywind Graphophone used an aluminium reproducer which had a sleeve of about 45 degrees angle with the remainder of the aluminium casting. The diaphragm was about 1 3/8 inches in diameter. On one side of the diaphragm would be a rubber O ring gasket. On the opposite side beeswax held the diaphragm in place. The early version QQ, and the QB and QC are further machines that used this reproducer.

The QA, late period QQ, AQ, and Busy Bee keywind cylinder machine, as well as others used a different type of reproducer. It also was cast aluminium but larger than the Q and the diaphragm was about 1 3/4 inches in diameter. It too had a rubber O ring gasket on the one side of the diaphragm and beeswax on the opposite side.

The type A, early AT versions, BX keywind Eagle, BS coin-slot, and other models used still another type of reproducer. This time a threaded aluminium O ring held the diaphragm in. The diaphragm was the diameter of that used for the Q and two rubber O ring gaskets were used, one on each side of the diaphragm to cushion it.

The so-called D reproducer, was made in different versions. The major difference seems due to the existence of more than one means of lowering and raising the reproducer to play the record or to stop the play. The D used a mica diaphragm which was composed of three diaphragms actually, each one a larger size than the previous until the largest one which was about 1 3/4 inches in diameter. The three were bonded together. One rubber gasket was used with beeswax on the outside rim of the diaphragm to hold it in the reproducer.

The AZ cylinder Graphophone which was introduced in 1904, (Talking Machines: Chew: page 58) used a unique reproducer to my knowledge found only on the AZ or the floor model coin-operated AZ version. This floor model had an electric motor which would wind the spring motor of the AZ. The reproducer used a mica diaphragm and two rubber gaskets were used to cushion the diaphragm.

The special case of the "plastic" black color or gutta-percha reproducer was to be found on some earlier type A machines as well as earlier models extant before the A. It is my understanding that the type N spring driven cylinder machine used this type of reproducer as well as the type R Bell-Tainter electric cylinder Graphophone. The type R played the typical small diameter long Bell-Tainter cylinders and was a table model housed in an oak case with cover. The R machine I have seen had the reproducer missing but I am fairly certain that it required the gutta-percha reproducer.

Many reproducers are to be found where the previous owner has done the unfortunate deed of using glue to hold the diaphragm in where the original beeswax was no longer or doing its job correctly. Not only does glue offer a rather unsightly appearance but should the reproducer need attention again the removal of the glue will pose a problem especially if the glue is not water soluble. Thus, the layers of which mica is naturally composed may be pulled loose at the edges of the diaphragm when one attempts to remove the glue. All in all a mess may be made of the diaphragm and an unnecessary one at that. Further, I doubt glue provides the cushioning quality of softer beeswax. There

is no comparison in original and fine appearance either. Beeswax is easy to obtain at the hardware store or scientific supply house and it is sold for lubrication of saw blades among other uses. It will be light brown in color but to make it very dark, as the old original appears after 50 or so years, you can melt some of the wax of a black crayon or crayola, the type the children color and draw with, into the beeswax.

A suitable amount of the beeswax can be melted in a tablespoon over a gas stove flame. Hold the spoon with a cloth so not to burn your hand. When the beeswax in the spoon is completely liquid stick the end of the black crayon in. Some of the crayon will melt into the liquid beeswax while you hold the crayon. When the color is achieved take the crayon out. The beeswax must now cool. You can hurry the cooling by rubbing an ice cube on the underside of the spoon but not too much, the beeswax must be a paste and soft not hard when you are done. As a paste, not a solid nor a liquid either, you can use a small screwdriver as the tool to place it in even distribution around the circumference or rim of the diaphragm. Get it looking good and evenly spaced or distributed. Once this is done the beeswax is heated again, matches can be used, but do not heat it so long that it melts and runs. Melt it and allow it to harden. The job is now done. The reason for melting the beeswax is principally to create a bond with the aluminium and the mica and so for this reason the beeswax is melted a second time when on the mica. However, this process does create a nicer and more original appearance as well. If you use a gas torch to melt the beeswax instead of matches be careful you do not overheat or scorch the mica, or loosen the "man-made" three layers of the D reproducer.

Rubber O ring gaskets can be purchased from dealers in antique phonograph supplies and these are the best choice. However, obtaining the largest size of about $1\frac{3}{4}$ inches may prove difficult. You can make your own with punches but you must buy a sheet of rubber of the right thickness. One punch should be $1\frac{3}{4}$ inches diameter and the other $1\frac{5}{8}$ inches. Cutting rubber with punches is troublesome. A blow to the arch punch with a hammer doesn't bring success. Forget the hammer. Cut with circular motion of the punch with pressure applied perhaps by the chuck of the drill press. Turn the punch with a screwdriver inserted through it while the right hand applies the chuck with pressure against the top of the arch punch. Go easy and you will have some good gaskets for the D size of reproducer. Use a wood board to cut against. Arch punches may cost up to about \$10 each and, of course, two are required for each gasket size, one for the outside diameter and one for the inside diameter.

In conclusion, I suggest water soluble clear drying glue to bond the stylus member to the center of the diaphragm after you have done with the beeswax project. However, you can just as well use beeswax for this purpose instead of glue. It is my belief that glue provides a stronger, tighter bond and will result in better reproduction of records.

BOOK REVIEW

Björn Englund

Urpo Haapanen: Suomalaisten aanilevyjen luettelo 1902-1945 (Catalogue of Finnish records 1902-1945). Helsinki, 1970 262 pages.

It may be that Scandinavia got a late start in the field of discographical research, but it seems that its discographers try to make up for the lost time by being twice as industrious as those in most other countries. With the publication of this fourth volume from the Finnish Institute of Recorded Sound the whole domestic record

scene from 1902 to 1968 has been documented, a feat no other civilised (or, for that matter, uncivilised) country has achieved. (The first volume covered the years 1946-1966), the second 1967 and the third 1968).

Having said this, I feel I must slightly criticize the author for having rushed this fourth volume to the printer's without previously consulting other researchers who might have been able to supply valuable information. For instance, the exact recording date of every single Scandinavian HMV issue from 1911 onwards is known, yet this work lacks them. The pre-1915 recordings are all lumped together in the first 29 pages without even sorting out the labels they appear on. Thus we have Beka, Pathe., Favorite and Odeon records popping up among the G & T's, PD's and CRG's! The listing in this section is strictly numerical, yet the author doesn't seem to know the HMV numbering system for we find 82412 followed by 2-82435 and then follows 82451!

Yet the book gives a most interesting look into the record production of a country most of us know little about. Before 1920 there seem to have been no more than five companies issuing Finnish records (and odd detail is finding the bass Hjalmar Frey in the Russian Zonophone series) but by 1929 there was considerable activity with no less than thirteen companies active. Due to the depression this shrunk to three in 1940! The German-affiliated Imperial/Kristall and Odeon labels seem to have been most active during the war years. The "on-and-off-again" attitude of the major companies toward Finland can be seen if we study the dates when HMV and Odeon were active in that country. After having been fairly active from 1903, HMV seems to have forgotten Finland after a session in November, 1915. In 1926 it became active again, but only until 1939! Only in 1953 did the HMV label start anew in Finland. Odeon issued some 700 records between 1929 and 1942 and then was completely inactive until 1952.

The book contains introductory notes on the companies. The entry on Edison Bell states that its headquarters were in Zagreb! How many readers would accept this statement?

The book is in Finnish, so it is good to find introductory notes by Pekka Gronow explaining some recurring terms. To these should have been added the frequent "kansanlaulu" and "kansansavel" in the composer section, which stands for "folk tunes". Also the word given for accordion is harmonikka, yet the word actually used in the main listing is the synonym "hanuri".

This book (and the previous volumes) is available from Mr. Urpo Haapanen, Matsomaaentie 3, Ita - Hakkila, Finland. The prices, including postage are -
Vol. 1. 1946 - 199, 40 Finnish marks; Vol. 2. 1967, 8 F.M. : Vol. 3. 1968, 10 F.M.;
Vol. 4. 1902 - 1945, 35 F.M.

LOUIS LEVY — MAN OF THE MOVIES ALASDAIR FENTON

In the thirties the British Cinema with no sign of the inferiority complex challenged Hollywood in the field of musicals. Although far outpaced and with a noticeable lack of sumptuous sets, they did stand out musicwise, and most of this music was in the hands of one man, namely Louis Levy.

He was born in London in 1893, and began his career by paying a halfpence a lesson to learn the violin. At the age of 10 he was competent enough to play in Charlie Austin's famous Juvenile Troupe.

In 1916 he became interested in the cinema, and realised that something should be done to bring music to fit the film, rather than haphazard stock pieces played by a Cafe type accompaniment.

So with this in mind he began to orchestrate pieces of music to fit exactly the mood of the film being shown. By 1923 as well as conducting the Cinema Orchestra Louis was broadcasting lunchtime concerts from the Pavilion at Shepherd's Bush.

In the late twenties he went to the United States, and while there he saw a number of experimental "talkie" films. He soon realized that if sound came as it would, music would play a very important part in the finished film. On his arrival back in this country he joined the Gaumont-British film company, where he became the very first British musician in at the birth of talkies in this country.

In 1929 while shooting "High Treason" it was decided to convert it into a "talkie", and Louis was asked to do the full score. This beginning soon had Louis in great demand as an authority on the new sound system of recording music. He began scoring the background music for feature films as well as the shorts, and newsreels.

So it was no surprise when Gaumont-British appointed him as their musical-director. In this role he soon was helping to put G-B on the film map, with, among others, the very successful and popular Jessie Matthews pictures. At this period in time, there were many other successful film companies also making musicals, notably British & Dominion Film Corporation, who had the very famous band leader Lew Stone as it's director.

However Louis did not forget his radio broadcasts, and in 1936 he began a series called "Music from the Movies". This series proved so popular that it ran intermittently for the next twenty years.

After thirteen years in which Louis had scored for more than 400 films he went to the Associated British Pathé Picture Corporation.

As well as conducting the background music for the various highly successful comedies which this company made in the early fifties, Louis was the most able guiding hand in the British attempt at making musicals again, after the disastrous failure of "London Town" starring the late Sid Fields in 1946, which I might add had nothing to do with Louis, as the music in that film was under the direction of the famous American musician Toots Camarata.

The main musicals that come to mind were the two made with Vera Ellen, "Happy Go Lovely" and the sequel "Love Happy", both including shots in Scotland. After this came a semi-musical starring John Mills called "It's Great To Be In Love".

The other film giant around this time, the Rank Organisation imported American singer Jerry Wayne, to star with our own Jack Buchanan, Jeannie Carson and the very delectable Janette Scott. The film was called "As long as they're Happy". After this Rank took cold feet, and the follow up film cut out all its numbers except one small production number featuring once again Jeannie Carson, then riding high on the popularity of an American T/V series.

Back at Associated-British it was decided to remake the comedy-musical of the thirties, "The Good Companions". This film starred Janette Scott, and in the grand finale under Louis Levy's direction, "Around The World In 80 Minutes", the public saw a piece of film that was easily equal to that being done by our American friends.

Sad to say this proved to be Louis Levy's swan song, as he died in May 1957, in fact on the day the film opened it's Scottish run in Glasgow. On his death the musical-directorship was handed to Stanley Black who put the British Musical Film firmly back on the map with the Cliff Richard pictures. Luckily for us there is a wealth of recorded

material still to be found lying in second hand shops as Louis made many hundreds of recordings.

He first appeared on the Regal-Zonophone with the Gaumont-British Dance Band, as well as under the pseudonym "Silver Screen Orchestra". These should be played over first as many are by Billy Cotton. The single items from a film were the items taken by Cotton, while Levy played the selections. Louis then appeared simultaneously on two labels Columbia and HMV right up to around 1940. During and after the war years he recorded for Decca, and latterly as accompanist to Arthur Tracey, (the street singer), also in Decca.

In fact Louis recorded right into the microgroove period, although these were all "sound-track" recordings, including the British musicals mentioned above.

To-day of course the musical director often helps the popularity of the film, as many Academy Awards bear witness, but in the thirties they had not achieved that importance, however I'm sure there are many who still remember the music of Louis Levy.

THE REPRODUCING PIANO

part 1

RUSSELL M. BARNES

The reproducing piano is another piece of elaborate equipment whereby recordings made by musicians can be reproduced. In England they are usually referred to as 'pianolas' but this can lead to some confusion as there is a very important difference in design and function in a reproducing piano when compared to a 'pianola' or 'player-piano'.

Many of us can recall some of our forbears strenuously pedalling away at the player-piano which in response gave forth continuous dreary melodies which were rendered with very little feeling or 'soul' in the music. These instruments (basically operated by a vacuum) faithfully followed signals presented to it via holes punched into a long roll of paper. Unless the operator manually operated external controls, the pianola would churn out the music in similar fashion to a hurdy-gurdy or street piano.

The development of the reproducing piano made great advances over the standard pianola, due to the fact that the reproducing music rolls (which carried additional expression holes) activated additional pneumatics, which varied the vacuum flow, causing the piano to play with varying expressions, identical to those used by the artist when he made the original recording.

The dawn of automatic musical instruments came after the development of the striking clock in the 15th century when Carillons and church organs were actuated by pegs set into revolving wooden cylinders controlled by clockwork. The expense of these hand-pegged cylinders and their inability to be easily changed led to the use in the 19th century of the disc music boxes, whose 'pegs' were projections punched from metal discs. The projections were eventually eliminated and the holes themselves used to trip the mechanism which played the instrument.

The automated-organs progressed from the wooden cylinder of the 'barrel organ' to the European Fair-Ground Organ etc. These introduced the use of pneumatic power (suction) to operate the devices, through holes punched in folded cards accomodating musical compositions of varying lengths. The American counterparts - the Band Organ and Carousel Organ - used punched rolls of paper wound on spools.

Self-playing stringed instruments progressed from the 17th century rudimentary mechanical 'spinet' and 'dulcimer' until the piano-player was developed in 1863.

This was a cabinet pushed-up to a standard piano, whose keys it depressed with felt covered wooden 'fingers'. Beginning with a peg barrel accentuating pneumatic works powered by a hand-crank, it eventually evolved to changable punched paper rolls and completely pneumatic powers provided by foot-pedals. Initially 39 notes were used, followed by a 65 note system. By 1910, the full 88 note range of the keyboard was covered and the mechanism was regularly built within the self-contained 'player-piano'.

The player piano-foot pumped by an able player pianist - is capable of producing a satisfying musical performance through the judicious use of varying foot-pressure and the manual controls of tempo and dampers. Later, the introduction of expression pianos with specially punched rolls to accentuate the theme notes further enhanced the performance. However, even this - with its pianissimo and fortissimo guide lines printed on the roll - could be disregarded by an inept operator, and the performance suffered accordingly.

For this reason (around 1904) Edwin Welte of Germany designed the small Welte-Mignon Vorsetzer - a push-up-piano-player whose rolls were coded, not only to strike the note but also to operate the sustaining and soft pedals. The situation improved and as the years passed, the mechanism was soon removed from the Vortsetzer and placed inside the pianos, resulting in the "reproducing piano". The early Welte mechanism used wide rolls (frequently of bright red paper). When the American firms entered the field with instruments that would take player rolls as well as their own reproducer recordings of the same size, rights were granted to a United States manufacturer to produce the Welte under licence. This played standard size recordings converted from the original wide rolls.

Both in the United States and in England the large Aeolian Company entered the reproducing field and in 1913 commenced to produce the "Duo-Art" rolls. Its competitor, the American Piano Company, introduced its reproducing "Ampico" rolls in around 1915.

The better class systems (such as Duo-Art and Ampico) were fitted to the upright and grand instruments, manufactured by the leading companies under such names as Steinway, Steck, Weber, Rodgers and Bechstein. The intricate reproducing mechanisms were supplied by a vacuum produced by an electric motor and pump, which were in addition to the usual pedals.

LETTERS

Dear Mr. Bayly,

I have been thinking about our advertiser's quest for "Song of My Heart", a film by John McCormack. It seems to me that the film industry is one that destroys its masterpieces, and prefers to churn out a continual supply of new film, forgetting the old. But, I hear many people saying, "All the old films appear on Television". Even so, there must be many which some would like to buy outright, or at least see again, and we depend upon the specialist cinemas and the National Film Society, for a selection of these.

An artist or sculptor hopes to exhibit his works of art, and that the best of them will be shown for a number of years, likewise the composer hopes that his music will live. The record manufacturing companies have produced millions of recordings over the years, and have no objection to people buying & keeping them for their enjoyment & instruction but the film companies seem to be in a class on their own. True, there are some revivals but perhaps insufficient. Incidentally what happened to Mario Lanza?

I assume that our enquirer knows of the "Kinematograph Weekly" and other

specialist film journals, and there are also the revival cinemas of London, the Academy, Cameo and Classics and the Everyman of Hampstead, the proprietor of which last, I am sure would be pleased to answer any query of our readers.

In passing, it may be of general interest that when the American Bioscope was first shown at the Palace Theatre, London, the film stock was 70 m.m. wide, afterwards this size was reduced to 35 m.m. just half, which became the standard. Nowadays, the wide-screen demands 70 m.m. again!

Edison films were shown on fairgrounds by Manders' Waxworks, as an additional attraction, and no doubt in other places as well.

Edison talkies were shown at a cinema at Bromley and were attended regularly by a veteran friend of mine who remembers the title of one, "The Damnation of Faust", Edison made several films on operatic subjects, but were they all sound? My friend says he could never fault any of them as regards the synchronisation of the sound with the actors' lips when speaking, this was in his boyhood days, of course.

Other talkies were the Gaumont Chronograph, which played Gilbert and Sullivan to crowded audiences for several years, all this pre-1914.

In the main road of Islington, opposite Camden Passage, is, or was, a cinema which displayed in the foyer a plaque to the effect that Edison's films were shown there. All these things should be noted before they are gone for ever. The fairground Organ, which played outside Mander's Waxworks for Edison's films may now be heard at Acrise Steam Engine Rally, being all that is left, it is lovingly preserved in private ownership at Acrise in Kent. It was made about 100 years ago by Gavioli.

Sincerely, O.W. Waite.

Dear Ernie,

I am grateful to Mr. Brian Gould who has drawn my attention to an error in my article for Talking Machine Review No. 2.

I should have said that Cortis recorded with Zita Fumigalli-Riva, and not Seinemeyer.

With apologies, Sincerely, Clifford Williams.

Dear Mr. Bayly,

Thank you for the "Talking Machine Review". As there seems still to be some doubt about the Caruso and Farrar Butterfly duet, perhaps I may explain that there were two recordings made at the same session, the first with the 'highball' version which was technically perfect, though the 'highball' was not approved, so the recording was repeated. But this, unfortunately, was technically imperfect, and blasted badly. This was the version I had, and the steel needles made short work of it. The correct text was used this time, with a clear mordente ornament near the end, which was not inserted in the amended version. Years later I had the second version, which has no mordente, and had been slipped in on account of its superior recording, and the Victor Company have since professed to know nothing about the strange incident. Miss Farrar's disclaimer must itself be disclaimed; she had forgotten all about it.

Yours sincerely, P. G. Hurst.

Dear Ernie,

In thumbing through some "Opera News" magazines I came across an Edison interest item that may be of interest to Edison enthusiasts among the subscribers to your magazine. "Talking Machine Review". It appeared in the December, 29, 1947 issue under the "Opera Has Lost" column :

"Cesare Sodero - Naples, August 2, 1886 - New York, December 16, 1947. For the last five years, the small but energetic figure of Cesare Sodero was a familiar feature of the Metropolitan podium. Ever since his debut, conducting AIDI on November 28, 1942, Maestro Sodero has made a place for himself as an accomplished and conscientious musician. Educated as a cellist, pianist, and composer, he earned his first professional post at fourteen.

In 1906, Maestro Sodero came to the U.S. where he conducted with the Hammerstein and Aborn companies, later making 11,000 records for the Edison Phonograph Company. In 1925 he turned to radio, making abbreviated versions of 53 operas for NBC.

Since an operation last summer, Maestro Sodero had been so far from well that he had to withdraw from his Metropolitan assignments. His last appearance took place on April 5, when he led a vigorous TROVATORE.

In my opinion I think that the total of 11,000 records is a rather high guess on their part. Cesare Sodero was Edison's "house band" but was used primarily for accompaniment to the vocalists in opera and other serious vocals. This figure leads one to believe that he conducted orchestra in nearly all of these serious records from about 1912 when the blue amberols were begun including many unissued alternate takes. Is there any way of telling what records he did take part in and how many there were?.

This obituary was copied word for word from the magazine.

Best regards, Anton Johannes.

INFORMATION REQUIRED

I should be very grateful if any reader could send me details of artists, titles, matrix numbers of ZONOPHONE records 5243, 5276, 6062, 6178.

Ernie Bayly, 19, Glendale Road, Bournemouth BH6 4JA.

SELF-ADHESIVE TAPES : A WARNING

The ordinary grades of self-adhesive tapes (Selotape; Scotch; Meteor, Clipper, etc.) MUST NOT be used when repairing your valuable catalogues, advertisements, books, et alia. After a while they may exude a sticky mess which soaks into the paper on which the tape is applied. Later, this turns a yellow colour and may also become hard and brittle, while the tape just falls off. If you must use self-adhesive tape, spend the extra cash to buy 'Scotch' "Magic Transparent Tape" - the Invisible Super Tape'. You may think it costly now, but in ten years time you will consider it money well spent.

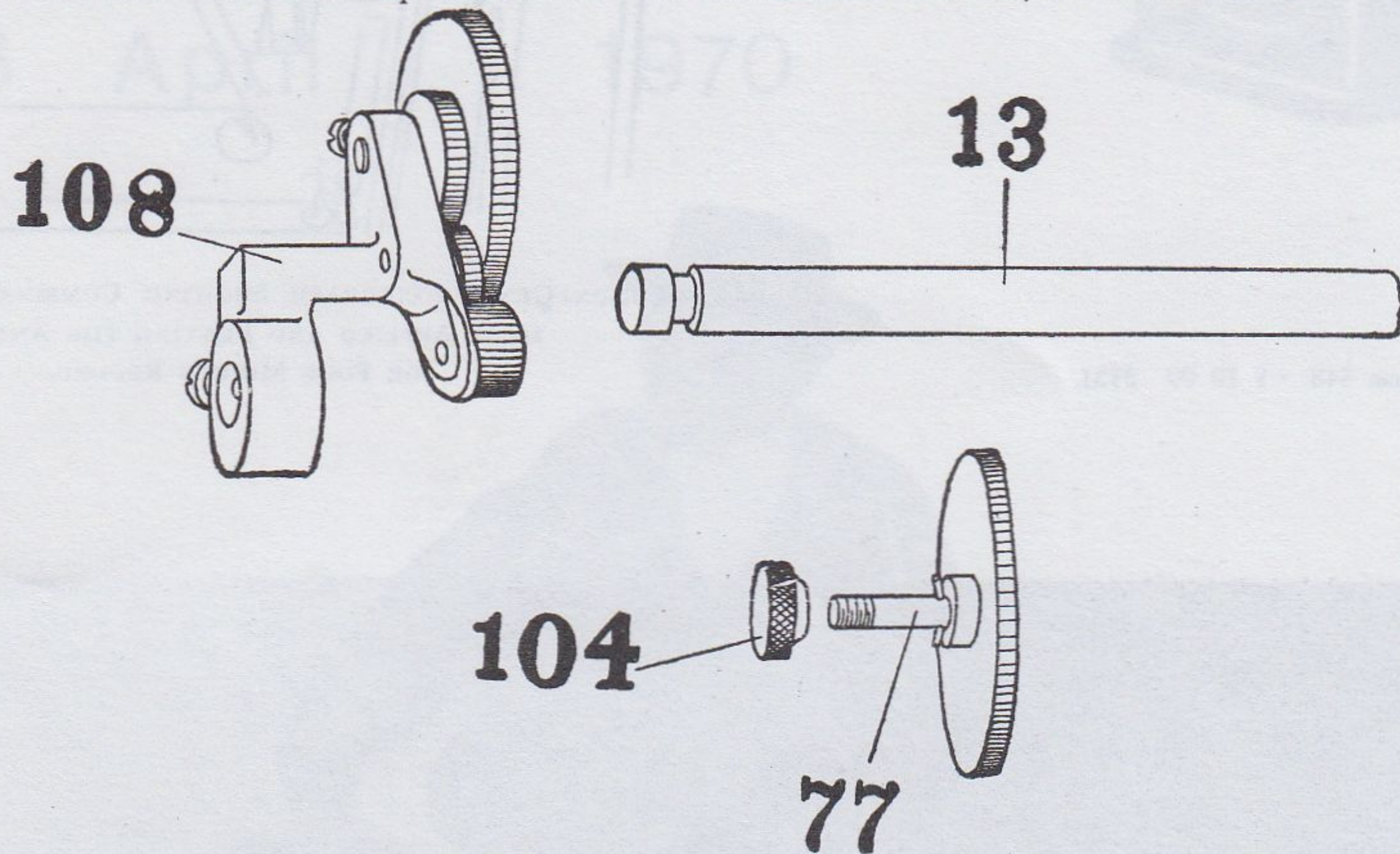
E.B.

The Talking Machine Review. Editorial Office,
19, Glendale Road, Bournemouth BH6 4JA, England.

Information Concerning and Directions for Putting the Combination Attachment on the Edison Gem Phonograph

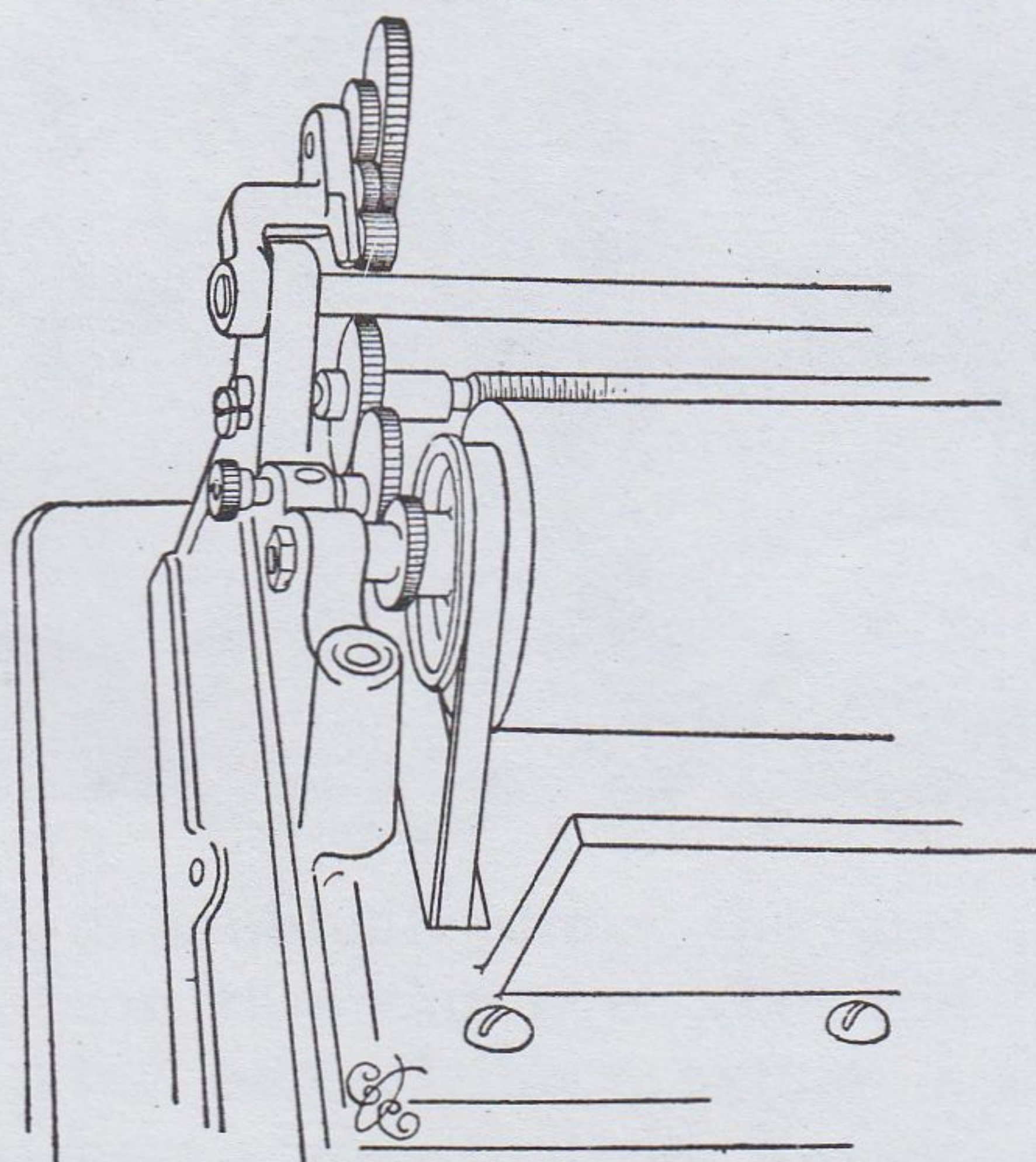
THE Combination Attachment for Edison Gem Phonograph consists of the following:—
 A longer back rod (13) to replace the old one;
 Change-gear-bracket (108), with gears assembled;
 New intermediate gear-stud, with intermediate gear assembled;
 Model H reproducer, which is to be used in connection with the four-minute, Amberol, Record only. (The Model C reproducer is to be used in connection with playing the Standard, two-minute, Record).

Do not use the Model H reproducer on the two-minute Record, as it will cut.



NEW ATTACHMENT PARTS FOR EDISON GEM PHONOGRAPH.

To put on the attachment, proceed as follows:—
 Replace old back rod with new one.



EDISON GEM PHONOGRAPH SHOWING COMBINATION ATTACHMENT APPLIED FOR PLAYING THE STANDARD OR TWO MINUTE RECORD.

In fastening set-screw place the back rod and fasten it so that the gear-bracket (108) will come up close to the lug, but will swing freely.

Next take off cylinder and take out intermediate gear-stud and gear, and replace with new one.

It will be necessary to take off knurled nut (104), put stud (77) in place and put nut back again. In order to get this nut tight, hold stud by pressing point of finger against head on gear-side. (Set screw that fastens the old stud can be left off).

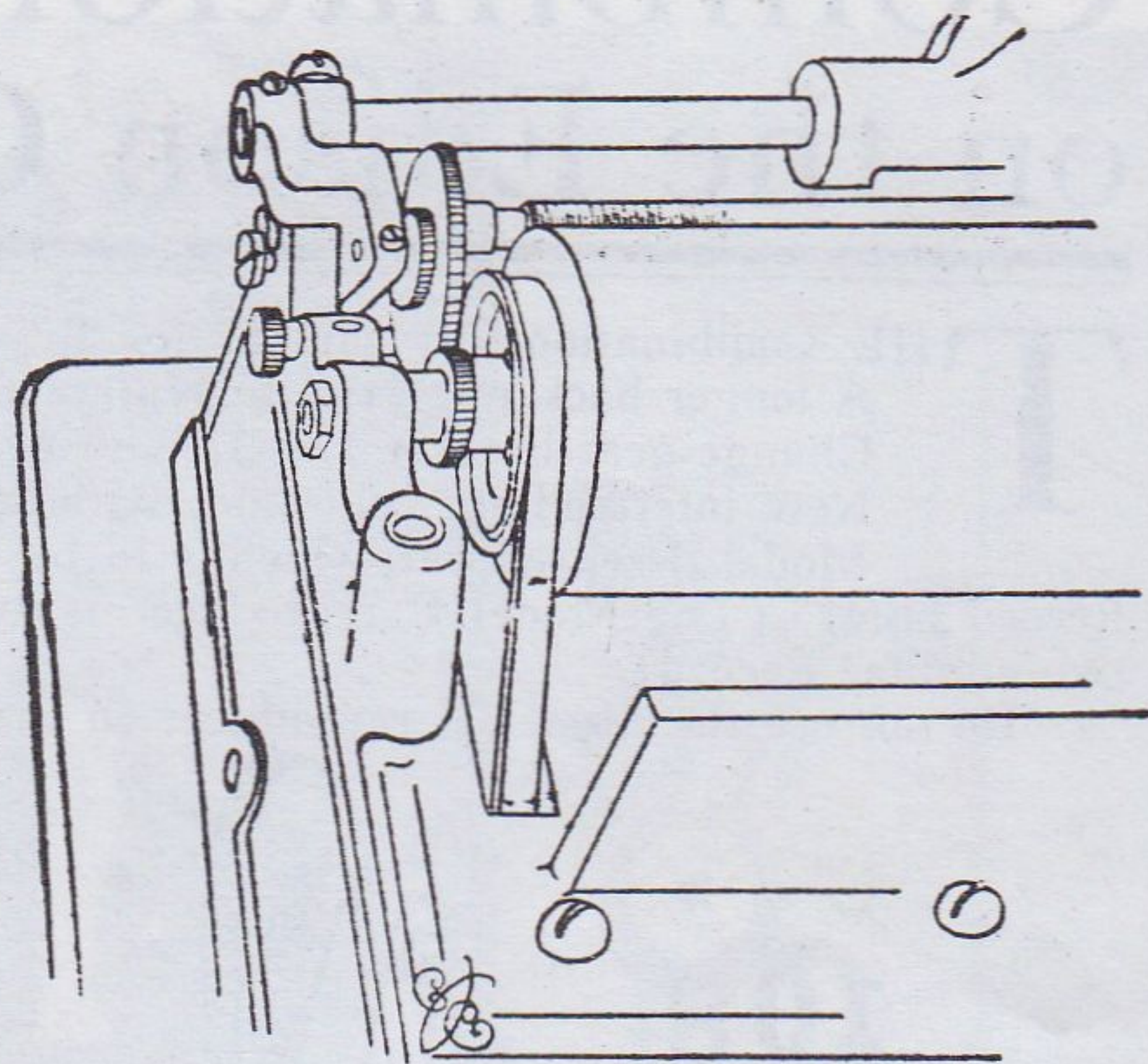
Next replace cylinder on shaft.

To play the two-minute Record, the change-gear-bracket (108) is to be swung upwards, out of the way, and the intermediate gear-stud (77) is to be pulled to the left, so as to engage with the cylinder and feed-screw-gear.

To play the four-minute Record, the intermediate gear-stud (77) is to be pushed towards the right, so as to disengage the

intermediate gear from the cylinder gear, and change-gear-bracket is swung over so as to engage with the cylinder and feed-screw-gear. (It is not necessary to tighten change-gear-bracket on back rod). The action of the gears keeps the gears in mesh. Then put in Model H reproducer, and the machine is ready to play the Amberol Record. The changing of gearing is to be made while the motor is running.

With every combination attachment we furnish a screw-driver; also a small brush for keeping the reproducer-sapphire point clean. This point should be cleaned about once a week.



EDISON GEM PHONOGRAPH SHOWING COMBINATION ATTACHMENT APPLIED AND PLAYING THE AMBEROL OR FOUR MINUTE RECORD.

Form 548. - 5 10 09 25M.

Howard Jacobs

